



The Development of Yunnan “New Folk Songs”

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Abstract

Background and Aim: This study investigates the evolution of the “New Folk Song” in Yunnan and analyzes how historical, cultural, and social changes have influenced their development. Yunnan folk songs are a cultural product with local characteristics and close to the development of the working people in Yunnan that is close to the people's daily life. The “New Folk Songs” of Yunnan is a musical form combining “nation” and “modern” innovation. In the process of development, it is constantly endowed with new definitions and connotations and presents the situation of diversified development. Due to the special historical and social environment of Yunnan, a large number of “New Folk Songs” with rich themes and excellent quality have emerged in Yunnan during the period of the late Qing Dynasty and the early Republic of China, the Revolutionary War, the “Cultural Revolution”, and the era of peace and development in recent years. The results show that Yunnan's “New Folk Songs” evolved through the integration of modern and traditional elements, reflecting the unique social and cultural dynamics of Yunnan over the past hundred years. To study the development of “New Folk Songs” in Yunnan, this study is not only a record of musical life in different periods, but also the development trajectory of different musical works in Yunnan across the century, but also a study of the development history of music creation in Yunnan.

Materials and Methods: This Article aimed to study related literature to find out the development of Yunnan's “New Folk Songs”. The instrument for collecting data was documentary research. Relevant journals, academic papers, books, magazines, and online information related to the development of Yunnan's “New Folk Songs” are reviewed and organized. From the perspective of creation and music ontology, the style characteristics and creation characteristics of Yunnan “new folk songs” in different periods are analyzed, to explore the development of Yunnan “New Folk Songs” in Yunnan.

Results: Throughout the development of “New Folk Songs” in Yunnan, its creation characteristics are contemporary, national, and regional; music works have the style characteristics of Yunnan minority elements. This paper will analyze and study the above characteristics in depth. This study is beneficial to improve the reader's understanding of Yunnan's “New Folk Songs” and understanding, through the development of “New Folk Songs” in Yunnan, to explore the development prospect of “New Folk Songs”, Yunnan for music workers can provide certain reference and reference, also for the Yunnan “New Folk Songs” and singing practice, teaching practice provides reference way, also further promote Yunnan traditional folk song inheritance and the sustainable development of “New Folk Songs”. At the same time, through this study, it is hoped to help the exploration of Yunnan's “New Folk Songs” style, and also to promote the inheritance of the existing Yunnan traditional folk music culture and establish awareness of the exploration and protection of Yunnan local music materials.

Conclusion: The development of “New Folk Songs” in Yunnan is reflected in the creative characteristics and style characteristics changing with the changes of the times. The social environment, economic situation, and policy system of a country in an era will often affect the artistic creation of the creators with subjective or objective factors. Therefore, In this paper, the horizontal melody and vertical harmonic layout of music works in the budding period of Yunnan “New Folk Songs” (The Late Qing Dynasty and The Early Republic of China), The War Period (1931-1949), The 17th years of the Founding of the People's Republic of China (1949-1966), The Ten Years of the “Cultural Revolution” (1966-1976), and The Innovation and Development period (1978-2020), Relying on the musical activities in various historical periods, Analyzing the common and personalized creation characteristics of creators and the formation process of Yunnan local ethnic creation concept. Thus, the different purposes of creation, the different contents of the times, the different style characteristics, the different forms of expression, and then to understand the development of “New Folk Songs” in Yunnan.

Keywords: Yunnan; New Folk Songs; Development





Introduction

What is a folk song? Folk songs, or Ditty, are an art form composed collectively by the working people to express their thoughts and feelings. “New Folk Song” is a collection of nationality, popularity, times, world, and multiple elements in the integration of modern folk songs, at the same time constantly adapting to the development of the new era, content and form of continuous innovation, at any time and space level conforms to the aesthetic requirements of the public, is the final form of Chinese national vocal music art development and inevitable product.

What is Yunnan's “New Folk Song”? After consulting a large number of periodicals, authoritative works, and dictionaries, it did not involve the specific definition of Yunnan's “New Folk Song”. There is still a gap in the definition of the concept of “New Folk Song” in the academic circle. The researcher summarized most of the studies into two aspects:

(1) Stylistic: Yunnan's “New Folk Songs” works themselves have formed a fixed artistic characteristic in terms of form and content. In form, it uses the national language or lining words and tunes, in the expression technique and artistic genre in line with the national aesthetic and appreciation habits; In terms of content, the lifestyle of a certain nation, local customs, moral concepts, customs, festivals, ceremonies, clothing and food, or major social events related to the fate of the nation are taken as the theme. In a word, to define the style of the “New Folk Songs” in Yunnan, it is necessary to explore whether there are any minority elements of Yunnan in the works of the “New Folk Songs” in Yunnan.

(2) Territoriality: Yunnan is located in the southwest border area of China. Due to the complex geographical orientation, topography, and climate types, the ethnic minorities in Yunnan are distributed by “lived together over vast areas while some live in individual concentrated communities in small areas”, thus creating the artistic characteristics of Yunnan folk songs, such as natural, simple, fresh and free, sometimes delicate and sometimes enthusiastic. After a long time of development, Yunnan folk songs, as an emotional bond of all ethnic groups in Yunnan, have long been subtly conforming to the sense of belonging and local complex of the local people, while exerting their social functions such as emotional expression, inheritance and education, etiquette sacrifice, communication and entertainment. Yunnan's “New Folk Song” has experienced decades of re-creation and re-writing in different periods. It is constantly stimulating people's original aesthetic experience to obtain new aesthetic experiences with the development of the times, which not only produces the consciousness of national cultural identity but also maintains the cultural identity of the ethnic group.

Based on numerous documentary sources, this study is unable to accurately pinpoint who first proposed the title Yunnan “New Folk Songs” or which specific song or group of works, but it has been mentioned many times since the founding of China in the mid-to-late twentieth century. The creative direction of Yunnan music based on Yunnan's local materials has gradually become clearer, the creative techniques tend to be more diversified, and at the same time, the musical works have also formed the stylistic and regional characteristics of Yunnan's local ethnic minorities. If this study only starts to study the development of “New Folk Songs” in Yunnan after the founding of the People's Republic of China, it ignores the construction of Yunnan music education discipline and the accumulation of talent cultivation behind the creation of “New Folk Songs”, and violates the essence and law of the innovation and development of “New Folk Songs”, so the research in this paper will also lack a logical basis. As early as the late Qing Dynasty and the early Republic of China, the prototype of “New Folk Songs” appeared in Yunnan. The definition of the time scope of each development stage in this paper is based on a special historical event at a specific time node. It is precisely because of the historical turning point that Yunnan's “new folk songs” changed significantly in both the creation and the music itself. Therefore, studying the development of Yunnan's “New Folk Songs”, is not only the development track and musical life of different musical works in Yunnan but also the study of the development history of music creation in Yunnan. The researcher will analyze the stylistic characteristics of Yunnan's “New Folk Songs”, the content of the time, creation characteristic, and creation purpose, taking into account the development of musical life in each period, and then explore the development of Yunnan's “New Folk Songs”.

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Objective

The objective was to study related literature to find out the development of Yunnan's "New Folk Songs".

Literature review

1. Theory of Yunnan Traditional folk songs

At present, the theoretical research of Yunnan traditional folk songs helps us understand the types and distribution of Yunnan folk songs. The important developments are as follows: First, a large number of scores have been collected and published in The Collection of Chinese Folk Songs, Yunnan Volume, and Chinese Ballad Integrated Yunnan Volume. Second, the author focuses on three aspects of Mr. Yang Fang's lifelong research on Yunnan's folk music, including his research on the long narrative songs of Yunnan's ethnic minorities (Ashima, Meiguo, and Hani ancient songs), his work on the compilation of the Collection of Chinese Folk Songs - Yunnan Volume and his research on the music of the Tea Horse Road series (Kuang Xuefei, Sun Xiaohui). The theory of Yunnan traditional folk songs is helpful to analyze the elements of the traditional folk songs in the Yunnan "New Folk Songs", and to understand how the Yunnan traditional folk songs to the new folk songs develop and change.

2. Performance Theory

For vocal music art interpretation, performers must have a solid theoretical knowledge foundation and good acting skills, performing arts, and interpretation ability, and at the same time, deeply understand the content and connotation of the work, in the creation and recreation of the original work, to trigger a strong emotional resonance of the audience. This theory helps the researchers to grasp the artistic performance characteristics of the "New Folk Songs" in Yunnan.

To sum up, this paper found that the study of the concept of "New Folk Song" has been very detailed, and the definition of the concept of "New Folk Song" basically revolves around the two key words "innovation" and "development". In addition, there is a gap in the specific definition of "New Folk Songs" of Yunnan province collected. Most of the research points to creation, singing skills, protection, and inheritance, and researchers will continue to supplement, improve, and expand this concept.

3. A Study on the historical development of Yunnan songs

Chapter 4, Section 3, Culture and Art Records, Culture and Art Annals, compiled by the Compilation Committee of Yunnan Provincial Chronicles. It records the awards of Yunnan songs from 1919 to 1990, and provides the development history of Yunnan songwriting for this study (Yunnan Provincial Local Compilation Committee and Yunnan Provincial Department of Culture, 2003); The Historical Materials of Yunnan Modern Music compiled by Yunnan Mass Art Museum focuses on the recent and modern development history and development status of Yunnan instrumental music (Yunnan Provincial Public Art Center, 1985); The Centennial History of Yunnan New Music Creation, compiled by Shen Bo, integrates the specific sound into the social background of different periods, and summarizes the historical development context of Yunnan new music (Shen, 2016); The book Selected Yunnan Original Songs for a Hundred Years, edited by Yang Ming, includes 1818 original Yunnan music works from 1907 to 2012, which is classified according to the age, and shows the spectrum examples of Yunnan songs from different historical periods (Yang, 2013).

4. Study on Yunnan Songwriters

Zhao Peibo's Research on Yunnan Composers Group, through the research of regional and local composers and artistic achievements in Yunnan, provides a reference for the research on the creative characteristics of Yunnan composers in different periods. This research is more about explaining the artistic contribution of the creators separately but rarely focuses on the historical background and the generation of creative ideas, and this research will supplement and improve them (Zhao, 2015).

Through the analysis of the above literature, The researchers discovered the musical characteristics, performance characteristics, and social functions of traditional folk songs in Yunnan, And the historical development of Yunnan music, music texts, the general number, distribution, and artistic contribution of music creators, For the development context, historical background and music education of Yunnan "New Folk Songs". As well as the creative characteristics and creative techniques of the individual or group common characteristics and personality of the creator in a specific period, Lay the foundation for the analysis and exploration of the performance characteristics of the specific works, It helps in this research



to master the creative characteristics and style characteristics of different stages, To more accurately grasp the development characteristics of Yunnan “New Folk Songs”.

Conceptual Framework

The conceptual framework of this chapter is illustrated in Figure 1.

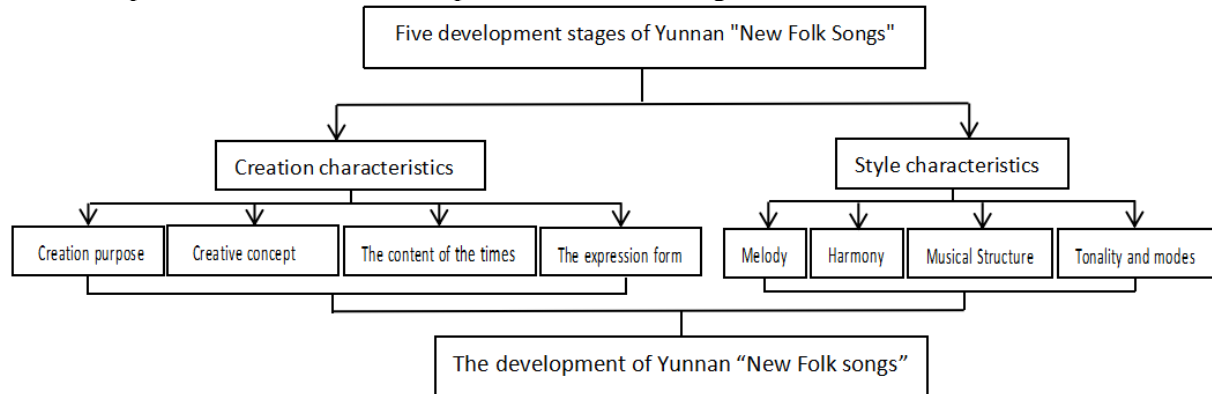


Figure 1. Conceptual Framework
Note: Constructed by the researcher

Methodology

1. Research type: This study adopts qualitative research.
2. Literature research method: Observe and analyze text data, audio and video data, and sheet music, and divide the data into song fragments, sheet scores, books, and reviews. From the song fragments, look for the creation characteristic 、 creation purpose, and extract musical texts from the score. The style characteristics and era characteristics of Yunnan's “New Folk Songs” are extracted from books and comments. The works of the Yunnan “New Folk Songs” published in the Chinese mainland between the late Qing Dynasty and the early Republic of China (around 1900) and 2020 and are selected based on: repeatedly used in vocal music competitions in Yunnan and even the whole country; used in festival performances or parties.
3. Observational method: By observing the competition and live performance of Yunnan's “New Folk Songs”, we can understand the way of singing, the form of expression, and the arrangement accompaniment of Yunnan's “New Folk Songs”.
4. Comparative analysis method: From the perspectives of creation and music ontology, we analyze the stylistic characteristics of Yunnan's “New Folk Songs” in different periods, the contents of the times they express, their creative features, and their creative purposes, to explore the development of Yunnan “New Folk Songs”.

Results

1. Budding Period (Late Qing Dynasty and Early Republic of China)

In the Late Qing Dynasty and Early Republic of China of the 20th century, the Western colonialists opened the door to ancient China, and the traditional Chinese society was forced to transform towards the direction of modernization, and the traditional Chinese culture was impacted by foreign culture. In the field of music, the shape of traditional Chinese music is thus transformed. It was during this period that the beginnings of “New Folk Songs” began to appear, but there was no such title as “New Folk Songs” at that time, but it was widely known in the industry as “New Music”. “New music” is a new term produced in modern times in China. The concept of “New music” refers to the transformation of Chinese music form, and a new music form different from traditional Chinese music. That is to say, western music technology means China's traditional folk music input to achieve the combination of Chinese and Western elements. Although some of the works have regional and minority style characteristics, their number did not form a scale, also did not present “localization” as the dominant music phenomenon, the fundamental reason is that the use of “local” material is not above the inheritance and innovation of traditional culture, but based on osmosis or personal preferences, eventually cater to the special era needs and present the “interesting form”.



1.1 Musical Education

Yunnan's modern art education originated from the church school and the missionaries at the time of art education behavior, to spread Christianity have opened church schools and taught music, and fine art courses. In 1901, the Qing government introduced a new policy of "stopping the imperial examinations, setting up schools, and rewarding study abroad". In response to the new policy, Yunnan, with Kunming as the center, has successively opened new schools such as Yunnan's two-level normal schools and Yunnan primary schools, and opened music classes to spread school music. Although Yunnan is located in the border area, it has close exchanges with other countries, many ethnic groups, and different cultures, and always has an inclusive and absorbing attitude towards different cultures. Therefore, Yunnan also took the initiative to adapt to the current situation of the whole country, absorbing new ideas and accepting new cultures, and sent young people to study outside the province (Beijing, Shanghai, and other places) and abroad (Japan as the center). After graduation, they mostly worked in Kunming. Among the many overseas students who returned to Yunnan, Li Tingying and Zhou Weizhen had the greatest influence and contribution to Yunnan's art education. Zhou Weizhen was the first Japanese student in Yunnan to return to China to open a school and train specialized musical talents. In 1908, she founded "The Assimilation Girls School" and "The Women Organ Training Institute" in Kunming, which opened the precedent of Yunnan art school education; Li Tingying, a native of Jinning, Kunming, was the first art student in Yunnan, established the first special art school in Yunnan — in Kunming in 1924, which created the first fine art vocational education in Yunnan. Although they have different majors, they have made great contributions to the Yunnan art education circle in their respective fields.

1.2 Yunnan "New Music" Creators

1.2.1 Li Xiexi

Li Xiexi returned from the Tokyo Music School in Japan in 1908 and served as a music instructor at the two-level Yunnan Normal School, and he was the first musical foreign student in Yunnan. At the same time, he was also the first musician and music educator in modern Yunnan to use foreign tunes for word filling. He created the earliest Yunnan school music songs Yunnan Great Memorial, Full River Red, and so on. Among them, the song Yunnan Grand Memorial is a song with filling lyrics. The first paragraph mainly describes the 'Sino-French War' that broke out on the Sino-Vietnamese border in Honghe Prefecture, Yunnan Province, during 1884 and expresses the anger of the people of Yunnan against the behavior of the Qing government; the second paragraph praises the bravery of Yunnan general Yang Yuke through the narration of the great victory at Langshan, thus The second paragraph praises the bravery of the Yunnan general Yang Yuke by describing the victory of Langshan, thus encouraging and calling upon the people of Yunnan to fight against the Qing government and imperialism. If Yunnan Grand Memorial is the use of local musical characteristics at the level of lyric literature expression, then Full River Red is through the arrangement of musical structure, using the unique tone of the characteristics of Yunnan minorities to create, he composed according to Yue Fei's famous poem Full River Red, based on the seven- tune mode, the unique characteristic tone # 4 in the tone of Yunnan minority nationalities is added, and the meanwhile, five and eight jump intervals are added to form the works with distinctive local characteristics, reflecting the patriotic enthusiasm of the creators (Figure 2).





Figure 2. Music score Yunnan Great Memorial & Full River Red

Note: Retrieved from Yunnan Centennial Original Songs Selection (Yang, 2013)

1.2.2 Wang Desan

Wang Desan (1893-1930) was born in Xiangyun County, Dali, Yunnan Province. In 1919, under the influence of the "New Culture Movement", Wang Desan, then studying at Peking University, resolutely devoted himself to the social reform movement. He returned in 1927, as the leader and organizer of the proletarian revolution, he actively spread and propagated revolutionary ideas and new culture. According to records, only three songs composed by Wang Desan remain in the world: The land revolution, Get Up and do revolution, The New Year tune. However, as the earliest "red school music song" in Yunnan province, it gave full play to the social function of music at that time and used music as a tool to spread progressive ideas.

1.2.3 Li Xin

To promote revolutionary ideas, Li Xin, the founder of the Yunnan Party organization of the Communist Party of China, went to the old tin mine in Yunnan where workers were most concentrated to carry out the movement of workers and peasants and carry out armed struggle. During this period, Li Xin wrote and composed more than 20 songs of popular tunes among miners, including Factory Tune, Month Sigh Poor, Twelve Glasses of Wine, Eight O'clock, and New Year tune, which became the model of Yunnan's revolutionary songs in that era. Among them, the song Month Sigh Poor melody is according to the Yunnan Yuxi lantern song card Yu Elang adaptation, the traditional tune of the opera elements decoration music cuts, based on the framework, filled in closer to the public aesthetic about express working people a year hard work still life hard lyrics, and adjusted on the part, make the melody more close to the rhythm of the language, make the structure of the whole work more neat and easier to sing.

The songs in this period consciously play the social function of music, and clarify the creative purpose of spreading the spirit of patriotism and progressive thought, encouraging and calling on the people to emancipate their minds and fight actively. The content of The Times takes patriotism as the theme. From the aspect of song creation, the creators consciously draw lessons from and use new creation techniques, and pay attention to the mutual relationship between melody and lyric rhythm, so that the structure of music tends to be orderly and reasonable, which reflects that the creator has a certain musical literacy. In addition, in terms of creative techniques, there is a creative consciousness combined with the traditional Yunnan folk tunes, which conforms to the aesthetic orientation of the people at that time with the characteristics of being easy to understand and close to life and easy to resonate with people. Although from the perspective of professional disciplines, the creation at that time did not form a complete creation system, and the creator



is not the role of a professional creator as defined by now, the historical significance of the works in this period is far greater than its artistic value. It can be said that it was their early music practice and exploration that laid a foundation for the construction of music education in Yunnan, set up a vane for the humanistic orientation of “New Folk Songs” in Yunnan and provided early enlightenment for the style creation of “New Folk Songs” in the future.

2. The War Period (1931-1949)

In the 1930s and 1940s, the Japanese imperialists created the "September 18 Incident" and "July 7 Incident", premeditated invaded and occupied China's territory, and the Chinese nation experienced an unprecedented crisis. The demands and goals of the national people against oppression, aggression, and civil war, and the establishment of a peaceful and unified revolutionary regime are highly consistent. At this time, the country set off a wide range of mass music upsurge — Singing Movement. To comprehensively promote the singing movement, the establishment of the singing group was the most direct way for Yunnan and even the whole country to carry out the war of resistance and national salvation activities. The singing group includes various forms of performance and promotes and publicizes in the way of stage singing and teaching singing.

This period saw a crop of native musicians with high patriotic enthusiasm, for example, Nie Er, a great people's musician who created a new direction of instrumental music creation by using Western techniques and folk music materials; Xu Shoulian, the pioneer of Yunnan's new music creation and who has trained a large number of professional musical talents for today's Yunnan, his representative works include The Children of Kunming Lake, The Mountain Forest Fruit, Standing on the Hills in the Southwest, The Rhododendron Trilogy and so on. As a philosophical artistic expression, his creation transcends the solidified characteristics of the “high spirit” formatting rhythm of many songs of his time. (Shen, 2016) His creative style is very romantic. By describing the natural scenery, he awakens people's longing and yearning for a better life and indirectly expresses that peace and freedom can only be achieved through unremitting struggle. For Yunnan drama talent reserve made an important contribution to Yunnan “New Lanterns” advocate Wang Dandong, its form in Kunming “Golden Horse Choir” period began to try to use Yunnan lantern tunes to create The Victory Songs, the personalized ideas for Yunnan modern music nationalization direction set the early example; Jiang Wu was known as the “Hua Mulan” in the music industry, she has made great contributions to the preservation and dissemination of Yunnan songs, and greatly improved the artistic level of Yunnan songwriting in this period, etc.

From the music activities of this period, we can explore the development characteristics from the perspective of the creator and the music works:

(1) Creation Purpose: To awaken and inspire the people to actively participate in the struggle. The creator achieves the ultimate goal of creation through realistic or freehand brushwork. For example, Nie Er's The March of the Volunteers, and Xu Shoulian's The Children of Kunming Lake, by combining simple, colloquial lyrics with a strong, powerful melody, directly and locally call and appeal to the people to participate in the struggle; Xu Shoulian The Mountain Forest Fruit, The Rhododendron Trilogy and Zhang Rui's Kunming Lake, etc., not from the positive depict war and tragic and people, but through the design of the melody structure into fantasy, soft melody and literary expression of freehand brushwork, show the scenery of nature and good life, only through the victory of the struggle can have peace and freedom.

(2) The Content of the Times: The appeal and goal of opposing oppression, opposing aggression, opposing civil war, and the establishment of a peacefully unified revolutionary regime.

(3) The Curved Structure: Most are non-square integral curved structures. For example, in Nie Er's The Female Singer Under the Iron Heel, and Xu Shoulian's The Children of Kunming Lake, the song structure is relatively simple and clear. Such as the work The Female Singer Under the Iron Heel, the structure of most traditional music works before a single type structure, and uses three parts of its content, theme, and emotion, in the choice of tone without traditional five-tone writing, but directly using the western size tone. (Table 1)





Table 1 The Female Singer Under the Iron Heel's Curved Structure Diagram

The song	The Female Singer Under the Iron Heel (Nie Er)			
The musical form	Ternary Form			
First-class structure	Intro	A period	B period	C period
Bar	2	72	62	7
Tonality	F major			

(4) Melody construction: Use a single linear melody mostly. The vocal range of the melody does not jump too much, the song from beginning to end in one go, is convenient for the public to participate in the singing.

Throughout the development of this period, their music creation bears a special historical mission, but there is no lack of personalized creative talent. It is their unique “cultural consciousness” that promoted the development of Yunnan music, and also laid a solid foundation for the creation direction and talent reserve of Yunnan's “New Folk Songs”.

3. The "Seventeen Years" period of the Founding of the People's Republic of China (1949-1966)

With the founding of the People's Republic of China in 1949 and the end of the war, the Chinese nation ushered in a new era of masters of its own country, and cultural life also ushered in a new era. MAO Zedong's “Speech at the Yan' a Forum on Literature and Art” determined the direction of “literature and art to serve the workers, peasants, and soldiers, serve the people”. The core of music creation is songs and dances that reflect the public emotions. As governments at all levels have adopted active supporting policies for culture and art, which provides a superior social environment for the creation and development of artists, a large number of Yunnan “New Folk Songs” with local ethnic characteristics in line with the public aesthetic taste and the theme were born. It is these widely circulated country symbols, that led Yunnan folk music to the world, became the media of Yunnan, Yunnan, let Yunnan enjoy “The Hometown of Yunnan Song and Dance”, and “The Sea of Folk Songs” reputation, also made the geographical orientation of Yunnan no longer edge, and become an important part of Chinese music culture. It was during this period that the emergence of the national Defense Song and Dance Troupe, the Yunnan Provincial Song and Dance Troupe, and Yunnan ethnic minority films wrote a “Golden time” for the development of Yunnan music.

3.1 The National Defense Song and Dance Troupe

Established in 1955, the Kunming Military Area Command National Defense Song and Dance Troupe Creation Studio was the cultural group with the highest establishment and artistic level in southwest China at that time, it brought together Lu Yun, Yang Fei, Guan Zhuang, Yang Zhengren, Li Hangtao, Gao Yin, composer, and lyricist Zhang Donghui, Li Jianfeng, Liu Shanyong, and military singer Sun Shaozhen, Deng Deying, Gao Baonian, Bai Dingrong, Shen Huiqin, a large number of military music workers, to performance and creation, for Yunnan music dedicated a large number of excellent song and dance music and instrumental music works. Including Caravans With Ring (Written by Bai Hua and composed by Lu Yun), Miao Folk Song (Guan Zhuang), There is a Beautiful Place (Yang Fei), Wrangler Song (Li Hangtao), The Wa people sing new songs (Yang Zhengren), etc. In the 1950s and 1960s, the music circle of Yunnan had the reputation of “Yang (Fei) softly, Guan (Zhuang) Strongly, Li (Hangtao) smoothly”, which reflected the overall strength of Kunming National Defense Song and Dance Troupe in music creation, and also reflected the rich presentation of personalized artistic characteristics of that era.

3.2 Yunnan Song and Dance Troupe

In 1956, the Yunnan Provincial Song and Dance Troupe was established based on the former Yunnan Provincial Art Troupe. With the popularity and attraction of Yunnan's “Border Culture”, Yunnan Song and Dance Troupe has successively absorbed several local literary and art workers from Yunnan and all over the country, and created many musical works with Yunnan regional music characteristics, such as A Lili is Dedicated to Chairman Mao, Singing makes the birds fall from the branches, The Hearts of the Sani's people turn to the Red Sun, etc. These works conform to the aesthetic needs of a generation of listeners and have become an important medium for the outside world to understand and understand Yunnan.

In the decades of development, the Yunnan Provincial Song and Dance Troupe has relied on the increasingly complete Western orchestras and ethnic orchestras, including Li Dexi, Lin Zhiyin, Xu Shoulian, Gao Liang, Wang Qian, Lu Di, Huang Zhenfang, Li Bingcheng, Zhang Yehou, Zhu Yili, Gao





Yinghua, Tu Zhengming, Huang Tian, Li Qinghai, Huang Zhongxun, Lu Edi, Zhang Hanju, Guo Henji, Gu Chunyu full-time music creators and Huang Hong, Du Lihua, Zhao Luzhu, Wang Yuzhi singer, formed a huge creation and performance.

Compared with the works of the Kunming National Defense Song and Dance Troupe, the music works created by the creation team of Yunnan Song and Dance Troupe are characterized by the “Academic” composition techniques to show the national feelings of the “Border Characteristics” of Yunnan. The common features of the two teams are in this aspect: the creation of all forms of performance and dance music; secondly, besides shaping the image of the war, the state and the leaders, the title, and the slogan. The ultimate purpose of creation is to locate and establish the value orientation of “Border Characteristics” of Yunnan music by looking at the local and national characteristics of Yunnan and the aesthetic inertia of the public, to achieve the cultural consciousness that the direction of music creation should be based on the local materials of Yunnan.

3.3 Yunnan Ethnic Theme Movie Music

Yunnan's unique geographical orientation and rich multi-ethnic cultural resources have created favorable conditions for the development of film themes and the creation of film and music works. A large number of ethnic minority films have swept the country, such as Caravans with Ring(directed by Wang Weiyl), A Shima (directed by Liu Qiong), and Five Golden Flowers(directed by Wang Jiayi) have emerged. Along with the creation and processing of Yunnan folk music materials by Lei Zhenbang, Yang Fei, Lu Yun, Zhang Dichang, and Ge Yan, several film episodes such as A Fresh Flower, Butterfly Spring, Marriage Oath and There is A Beautiful Place were born consistent with the film literature plot. Through the expression of music, the composers sang the praises of the new national political community, eulogized the national unity with realism, and focused their aesthetic expression on the position of “people” (Liu, 2020). It not only enhances and achieves the social reputation and career of the artists but also enhances the social influence and cultural quality of Yunnan's geographical location, thus stimulating the public's yearning for “Border Customs” and accelerating the spread of “Yunnan Expression” (Table 2).

Table 2 “Seventeen Years” period of 11 Yunnan ethnic minority theme films and movie songs list

Movie	Year	Song	Author	Nationality
Caravans With Ring	1954	Caravans with ring Autumn harvest song	Lu Yun	Hani Miao Yao
Mysterious Travelling Companion	1955	Maine osmanthus blossoms for ten miles	Zhang Dichang	Yi(Honghe Jinping)
Lusheng Love Song	1957	Marriage oath	Lei Zhenbang	Lahu
‘The Beacon of the Border Village	1957	The sunrise is red in the east Olive has green fruit in August	Zhang Dichang	Jingpo
The Two Patrol Soldiers	1958	Spinning song	Gao Tian	Dai
Five Golden Flowers	1959	Butterfly Spring Sing a folk song and throw it over the wall	Lei Zhenbang	Bai(Dali Jianchuan)
		Picking medicine folk songs		
		March Street		
		Around the Mountains		
		Embroidered apron Splashing water drives you out		
The Story of The Tin City	1959	Star, Moon, companion Star	Lei Zhenbang, Luo Kegong	Yi(Honghe Shiping)





Movie	Year	Song	Author	Nationality
Meng Longsha	1960	There is a Beautiful Place Fire a Bonfire and Sing New Songs	Yang Fei	Dai (Dehong Ruili)
Mo Yadai	1961	The Girl's Mind is longer than the Water cradle-song The horse bell rings and the jade bird sang A fresh flower Echo song Valedictory	Ge Yan	Dai (Xishuangbanna)
A Shima	1964	The Long Lake Is Clear and Cool The heavy snow cannot suppress the green pine trees Girl stepping on hemp by the lake Flowers, please bring me a message Flute songs convey emotions Take a woman for marriage by force	Luo Zongxian, Ge Yan	Yi (Kunming Shilin)
Jingpo Girl	1965	Jingpo Folk Songs The Sun is Red on the Jingpo Mountain	Lei Zhenbang	Jingpo

Throughout the “New Folk Songs” of Yunnan during the “Seventeen Years” period, they fully absorb the traditional music material of Yunnan nationalities, with life, colloquial and simple and simple music vocabulary, meet the aesthetic demand of the people, for the establishment of Yunnan music aesthetic style, created a good start, also deepened the outside world for Yunnan music creation to song and dance music creation of social identity. The characteristics of Yunnan's “New Folk Songs” in this period lie in reflecting the characteristics of The Times when the people gained liberation and became masters of the country; Most of the themes reflect the social customs of Yunnan ethnic minorities; Creation emphasizes the dominant position of melody based on the diversified development of creative techniques; Looking for the local national characteristics of Yunnan and the aesthetic inertia of the public as the starting point of creation, positioning and establishing the value orientation of “Border Characteristics” of Yunnan music, and finally reaching the direction of music creation that should be based on the cultural consciousness of Yunnan local materials.

4. The Ten Years of the “Cultural Revolution” (1966-1976)

Influenced by the “Left” thought, Yunnan's music creation, like the whole country, has set off a writing boom of “poems and songs, quotations and praise songs”. Most of the creators of this period took the theme of creating poems and quotations of Chairman Mao, expressing the artistic orientation of personality worship. The music creation in this period was based on “revolutionary realism”, which changed the romantic color of the national style and the diversification of personal emotions in the “Seventeen Years” period. The purpose of the creation was based on “literature and art serve the people, workers, peasants and soldiers”. Therefore, to political needs, Yunnan like the country, once again raised a mass singing movement, but unlike the Anti-Japanese War, music while mostly passionate, but not the salvation, adhered to the struggle of normal form of music expression, instead is the enthusiastic personality worship under the value orientation of the “abnormal impulse”.

The representative works of this period are the Cangshan Song Never Fall, The Wa People Sing New Songs, The Hani People Love Chairman Mao, Happiness Comes from the Golden Sun, etc. It continues the previous creation techniques of Yunnan ethnic minority music materials and has the common characteristics of the style of Yunnan ethnic minorities and the regionality of Yunnan. However, compared with the previous period, the creation techniques of the music itself show significant personality characteristics:





Melody: dilute the creator's lyrical and melodious pursuit of personalized beauty for melody creation, and can only rely on the expression of lyric praise and praise, and adopt the magnificent and passionate melody creation techniques. Emphasize the emotional rendering without the development and change of techniques.

Rhythm: Most of them are composed with a 2/4 beat "March" style.

Mode: mostly national five-tone type.

Musical form: mostly use the single two parts or single trilogy type with reproduction, with the comparative rhythm layout to show different emotional expressions.

Although the works of this period are difficult to transcend the times and be divorced from reality to achieve personalized creative expression, these "revolutionary romanticism works" with the theme of eulogizing and praise have indeed become the spiritual comfort under the depressed mood of the public. At the cultural level, although it has a strong color of The Times, it promotes the dissemination and development of Yunnan ethnic music culture. In such a difficult era environment, still adhere to the creation direction of "border characteristics", and maintain a high artistic level.

5. Innovation and Development Period (1978-2020)

With the convening of the third Plenary Session of the 11th Central Committee of the Communist Party of China in December 1978, China ushered in a new era of reform and opening up, and the whole country also ushered in a new scene of the recovery of literature and art. The process of reform and opening up has promoted people's huge demand for spiritual culture. The policy of opening up and international exchanges, as well as the leadership of the state and the government over literature and artwork, have created good conditions for the development of music. The guarantee of thought and intellectual support also ushered in a loose development environment for Yunnan's cultural undertakings. The music field of Yunnan has successively got rid of the constraints of the previous framework and the constraints of thought, namely, the creative concept of pursuing a humanistic spirit, the combination of Western modern creative techniques and traditional Chinese music, which highlights the technique logic of the composition discipline, but also emphasizes the style characteristics of Yunnan local music. The creation of "New Folk Songs" in Yunnan showed personalized and diversified development characteristics in this period.

Since the reform and opening up, with the recovery and construction of professional art colleges and art groups in Yunnan, as well as the successful holding of local music competitions in Yunnan, several professional musical talents have grown up and several excellent musical works have emerged one after another.

5.1 Music activities

5.1.1 Professional art colleges and universities

In 1977, with the restoration of the college entrance examination system, which lasted for years, the university, founded in 1959, resumed its establishment in this year. Among them, with the standardization of running a school, the composition course has gradually formed a relatively stable teaching team, including Yang Fang, Zhao Kuanren, Zhang Yixi, Li Haitao, Zhang Xingrong, Liu Lan, and Li Hanjie, Lu Di, Yao Jiye and other external teachers. The teaching of music creation, relying on the excellent tradition of Yunnan folk music, and absorbing the Western advanced compositional techniques, constitutes a discipline tradition with distinctive characteristics and highlighting the personality. In the following 30 years, several talents have made outstanding contributions to the development of Yunnan music industry, such as Cao Pengju, Chen Yingxiang, He Wenguang, Zeng Xiaowei, Zhang Jinyun, Ou Jianning, Wang Jian, Ma Yongkang, Zhong Xiaojun, Li Tingchao, MouEnhong, Shi Rongkang, Gao Dacheng, etc., and then: Liu Xiaogeng, Chen Yong, Wanli, Zhou Guoqing, Ma Shuo, Tian Jianhua, Ding Yulun, Wu Yulin, Ye Yuan, Xiao JunFeng, Fu Peng, Yang Hongbin, Luo Zhangbin, li Peng in Yunnan music creative talent, their works also became a symbol of the creation of the "New Folk Songs" in Yunnan during this period. (Shen, 2016)

This period of many outstanding Yunnan composers, represented by Liu Xiaogeng, Chen Yong, and Wan Li of contemporary Yunnan composition "troika" particularly attention, to their personalized creative style, and form nationalization and geographical common aesthetic expression, for Yunnan music creation localized expression aesthetic taste of ascension has made an outstanding contribution.

Chen Yong: As they recovered after the university entrance exam in Yunnan to cultivate the first composition of the subject direction of students, Chen Yong with their fluency and lyric creation style, created a batch of genre variety, rich subject music, including art songs, symphony, chorus, instrumental





music, dance music, stage music, its works in the country, and produce a wide range of social influence. His representative works are Art songs Looking for the Place Where the Sun Rises, The Torch of the Torch Festival, Moonlight Love, Red Earth, red Earth Soul; Chorus Crab Song, Buyi Family; Piano music Fugue Song, Yi Mountain Style Painting; Symphony suite Bronze Drum Soul; large dance drama music Ring the Bronze Drum; Opera music Tao Sound still, etc. Among them, the work The Torch of the Torch Festival won the “Five One Project Award” in 1999. His art songs are widely spread throughout the country, and they are used as professional textbooks by various music colleges and universities. In addition, Chen Yong, as a music administrative leader, has made great contributions to the development of the Yunnan music industry.

Liu Xiaogeng: As one of the first students trained in Yunnan province, Liu Xiaogeng is very influential in the music industry for his professional creative expression, brave exploration, innovation, and his artistic pursuit. Its creation covers solo, duet, chorus, solo, ensemble, symphony, dance drama, dance music, and film, and TV drama scores. His representative works are A Nest Of Birds(“Five One Project Award”); The piano solo Sani Fantasia; Chorus Water Hen, Beautiful White Clouds, The Festival of Water; Chamber music Wangfu Cloud Suite; Symphony, Duo Sha Abo; Symphony suite: Soul of the Mountain; dance music, Water Splashing Festival, Lisu Man; dance music, Land and Moon in Water; Film music Jinsha Water shot, Stone Moon; TV drama music Revelation of Southwest Associated University, etc. His works not only enjoyed a high reputation in China but also attracted wide attention and praise in the world. In terms of creative concept, he emphasized the importance of “refining mother tongue” in folk music, that is, through in-depth field investigation, effective recording, and sound analysis of folk music, and then kneading, refining, and reorganizing the mother tongue elements with the most ethnic characteristics in music. This unique method of creation not only tests the composer’s ability to refine the music materials for transformation and innovation but also makes his works have distinctive national characteristics and international characteristics.

Wan Li: Wan Li is the representative of the composer with the most unique local charm of Yunnan music creation. His works not only have the rhythmic characteristics of the Yunnan region but also have the mass aesthetic orientation and professional creative expression. Its creation covers opera, dance drama, musical drama, TV series, feature film music, and so on. His representative works include the song Make Song (“Five One Project Award”), Mountain Boy, Rice Drum, Plateau Woman, and, the dance music Ashima; and the musical Zheng He and the Sea, including more than 300 works. In addition, he promoted Yunnan’s music culture by participating in the judges of domestic music competitions.

5.1.2 Professional Art Groups

The Yunnan Provincial Song and Dance Troupe, founded in 1956, as well as local, state, and municipal song and dance troupes. For a long time, it has cultivated a large number of professional musical talents with artistic quality for Yunnan, and their creation and performances have won proud achievements and unanimous recognition at home and abroad.

5.1.3 Local Music Events

“The First Yunnan Ethnic Arts Festival”, the Third China Arts Festival, the Nie Er Music Week, the Yunnan Local Song Writing and Singing Competition, the Golden Bell Award for Chinese Music, and various art festivals and music events have been successfully held. The successful organization of Yunnan’s local events, such as the “Golden Bell Award” and various art festivals and music events, has greatly promoted the social influence of Yunnan’s local songwriting.

5.2 Development Characteristics

Since the 21st century, with the progress of The Times and the liberation of thought, Yunnan music creation in this period has presented a personalized and diversified creative style. Combined with the progress of science and technology and multicultural penetration of the information age, accompanied by Yunnan composition subject education, the standardization of the school mode, and the older generation of creators and inheritance, a new generation of creative talent thrives, Yunnan “New Folk Songs” style is from “individuation” to “personalized”, in the creative level inherit tradition, development, and innovation, the pursuit of times, national and artistic personality as one of the aesthetic orientation. Therefore, deep into the music works itself, the creation characteristics of Yunnan’s “New Folk Songs” in this period: the change from the past “carol” to the personalized and diversified creation concept; in the creation techniques, the pursuit of musical expression, integrating the creative expression of the creator, expanding the aesthetic space and enriching the aesthetic artistic conception. It is with the joint efforts of Yunnan musicians





represented by Chen Yong, Liu Xiaogang, and Wanli that the “Yunnan Music School” was formed in the Chinese music industry, and through their creation and promotion, they have made important contributions to the dissemination and development of Yunnan music, and Yunnan music culture has been widely recognized and spread.

Discussion

The results of this paper show that the development process of “New Folk Songs” in Yunnan is not only the record of musical life in different periods, but also the development track of different musical works in Yunnan across the century, but also the study of the development history of music creation in Yunnan. From the perspective of creation, explores the Yunnan “New Folk Songs” in different historical periods, creative purpose, performance of the content and creative techniques and style of music works, and through the important historical events and music life and record, based on the direction of music performance discipline, in a more comprehensive perspective of analysis and explore the development of “New Folk Songs” in Yunnan. What this paper needs to note is that the development of “New Folk Songs” in Yunnan is not limited to the perspective of creation. From the perspective of vocal performance, we can also see the development and evolution of singing techniques and singing types, from the original “original voice” singing to the emergence and popularization of bel canto singing, pop singing, and Chinese national singing concepts, and then to the reference and integration between the following three singing methods, to achieve “cross-boundary” or even “no boundary”. This is from the perspective of the “New Folk Song” singing to explore. In addition, the presentation of music itself cannot be separated from the creation, nor the performance as the second creation, and can it not be separated from the aesthetic needs and aesthetic taste of the appreciation subject. The three interweave and interact with each other together to form a complete art ecosystem. Therefore, the development of Yunnan's "new folk songs" and the change of aesthetics in Yunnan, to study the development of "new folk songs" in Yunnan more comprehensively. However, the researchers believe that the research in this paper is universal and special, just as Yunnan “New Folk Songs” are innovated and developed from Yunnan traditional folk songs, its creative concepts and characteristics will change with time, and today's “New Folk Songs” will certainly become “Old” folk songs. Therefore, the research results of this paper are not only stagnant at present, but also the researchers will continue to supplement and improve the development of “New Folk Songs” in Yunnan.

Conclusion

Through the study of the “New Folk Songs” in Yunnan, the researchers found that the “New Folk Songs” in Yunnan have gone through five stages of development, namely: Budding Period (Late Qing Dynasty and Early Republic of China); The War Period (1931-1949); The “Seventeen Years” of the founding of the People's Republic of China (1949-1966); The Ten Years of the “Cultural Revolution”; Innovation and Development Period (1978-2020). To study the development of “New Folk Songs” in Yunnan, the researchers analyzed the style characteristics and creation characteristics of “New Folk Songs” in Yunnan in different periods from the perspective of creation and music ontology, and obtained the following results:

The period of China in the late Qing Dynasty and the early Republic of China was the embryonic period of “New Music” in Yunnan. The purpose of creation took patriotism as the core, and the creative consciousness and characteristics combining new creative techniques and traditional Yunnan folk tunes appeared. Although the musical phenomenon dominated by “localization” was not formed, such creative consciousness provided the earliest enlightenment for the creation of “New Folk Songs” in Yunnan province later.

During the War Period, due to the special background of The times, the creation purpose of patriotism as the core was continued, and the songs presented the creation characteristics of nationalization, popularization, and revolution. In terms of creative techniques, the creators consciously use Yunnan folk music materials to create, which not only reflects the cultural consciousness of the creators but also lays the stage for the professional and localized inheritance of Yunnan music creation.

During the seventeen years of the founding of the country, with the Establishment of the National Defense Song and Dance Troupe, Yunnan Song, and Dance Troupe, and the Emergence of Yunnan ethnic minority films, both the number and influence of Yunnan “New Folk Songs” have reached an unprecedented height and entered a “golden age”. Yunnan “New Folk Songs” reflected the people's

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liberation and the content of the times when they were the masters of their own house; Taking the social customs of Yunnan minorities as the theme, and clarifying the creation purpose of finding the characteristics of Yunnan native nationalities and in line with the aesthetic inertia of the public; based on emphasizing the dominant position of melody, the creative characteristics of the diversified development of creative techniques.

During the decade of the Cultural Revolution, due to the influence of “left” thought, the creation of songs mostly shows a “personality cult”; the creation purpose is based on “literature and art serve the people, workers, peasants and soldiers”. Under such difficult time conditions, the creators still insist on and continue the previous creation of Yunnan ethnic minority music materials, which reflects the common “cultural consciousness” of the creators.

In the period of innovation and development, with the national literary revival and ideological liberation, Yunnan’s “New Folk Songs” reflect the personalized and diversified content of the times, and create and pursue the cultural significance and artistic charm of music.

Recommendation

Supported by the Theory of Yunnan Traditional Folk Songs, Performance theory, research on the historical development of Yunnan songs, research on Yunnan songwriters learning, and related studies, this paper researched the development of the “New Folk Songs” in Yunnan. This study summarizes the concept of Yunnan’s “New Folk Songs”, and the development status and development characteristics of Yunnan’s “New Folk Songs” in various historical periods. The author compares and analyzes the style characteristics and creation characteristics of Yunnan “New Folk Songs” in different periods, and summarizes the development trend of Yunnan “New Folk Songs” in Yunnan. With the development of The Times, the continuous changes and progress of social life, the continuous improvement of the teaching level of composition discipline, and the continuous improvement of the professional technology of musical talents, the style characteristics and creative techniques of Yunnan “New Folk Songs” have been constantly clear and improved, and the continuous innovation and development of Yunnan music culture have been realized. Due to objective reasons, the data collected by the author is very limited, but the author will continue to study this issue. And in future studies in collaboration with local archives, museums, or conservatories to access more comprehensive data sets. At the same time, only by deepening research perspectives, rich research types, and diverse research methods can make research more comprehensive and research conclusions more accurate.

In addition, the study of the development of “New Folk Songs” in Yunnan, only as part of Yunnan music development research, including but not limited to the perspective of minority vocal music works analysis, to extend to the perspective of Yunnan minority instrumental music works, analysis of Yunnan minority instrumental music works in different historical period of creative style, creative techniques, creative ideas, based on the composition of professional advantages, to explore the development of Yunnan minority instrumental music works, to fill the history of Yunnan music.

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